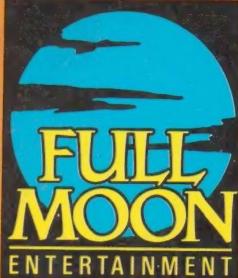




Introduction by STUART (The Re-Animator) GORDON

1 ETERNITY  
\$2.50/\$3.00 in Canada



Recommended For  
Mature Readers--  
Not For Children!

# PUPPET MASTER

IN FULL COLOR!



ALL NEW ADVENTURES BASED ON THE HIT MOVIE!

# PUPPET MASTER

*All New  
Adventures Based  
On Characters  
And Situations  
Created In The Hit  
Movie*

**David de Vries**  
*Script  
Coloring*

**Glenn Lumsden**  
*Artwork  
Lettering*

**Tom Smith**  
*Cover Coloring*

**Dave Olbrich**  
*Publisher*

**Chris Ulm**  
*Editor-In-Chief*

**Mickle Villa**  
**Dan Danko**  
*Editorial  
Assistants*

**Tom Mason**  
*Creative Director*

*Based On  
Characters  
Created By*  
**CHARLES BAND**

*Special thanks to  
Charles Band and  
Mickey Kalserman*



## A Brief Introduction by **STUART GORDON**

Most movies begin life as comic books. Usually the action or special effects sequences are drawn up in panels very similar to those used in comics. In fact, many successful comic book artists moonlight by drawing story boards. Legendary comics creator Neal Adams (who I had the good fortune to collaborate with in theater ["Warp"] and film ["From Beyond"]) once told me that comic books are like mini-movies telling their stories primarily with images rather than words. The artist becomes the director, designer and even the handsome super-hero and his nefarious foes.

So it makes perfect sense that Full Moon Entertainment has taken this concept full circle and is turning its films back into comic books.

Like myself, Charles Band, the man in the "Moon," is a hard-core comics fan. The offices here at Full Moon are adorned with full color blow ups of some of Charlie's favorite covers from his extensive collection. And his love for comics has had a big influence on his moviemaking. Like the world of comic books, anything is possible at Full Moon; puppets come to life—or a terrifying facsimile ("Puppet Master"), giant robots walk the earth ("Crash And Burn") and a beautiful woman can make love to a creature who is "more than human" ("Meridian").

I consider myself lucky to be part of this exciting environment and look forward to seeing my upcoming film, "The Pit And The Pendulum," adapted into a comic that could make the EC Comics of the fifties look like "Little Lulu."

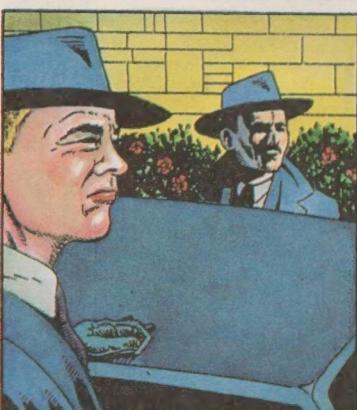
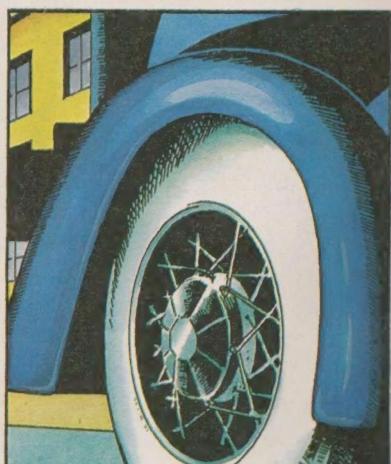
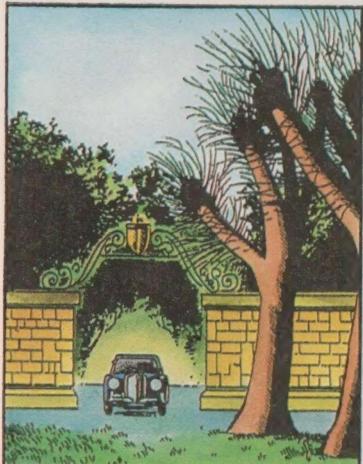
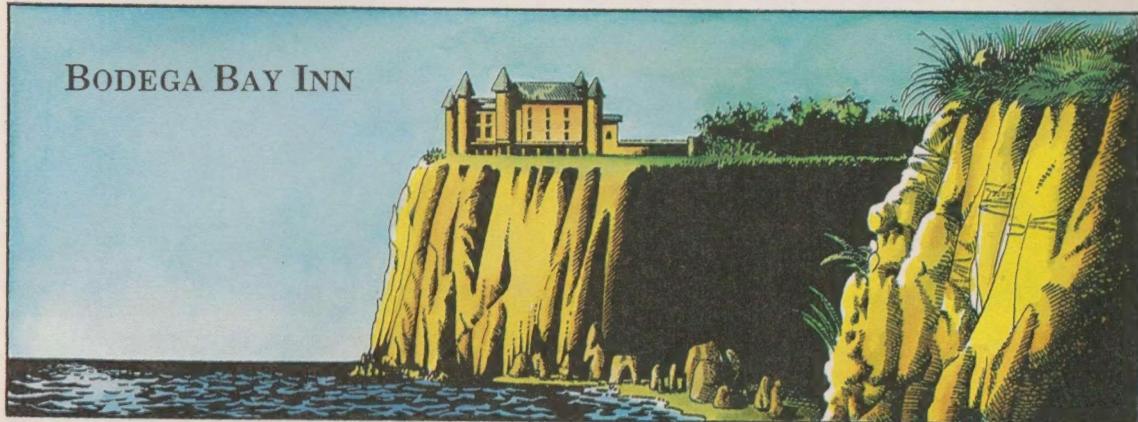
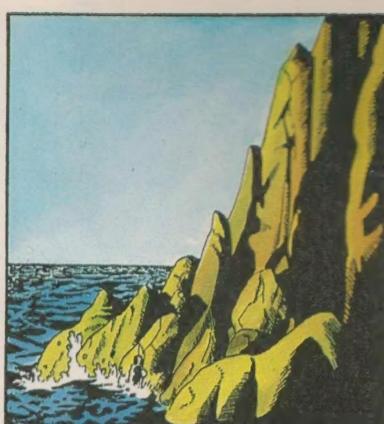
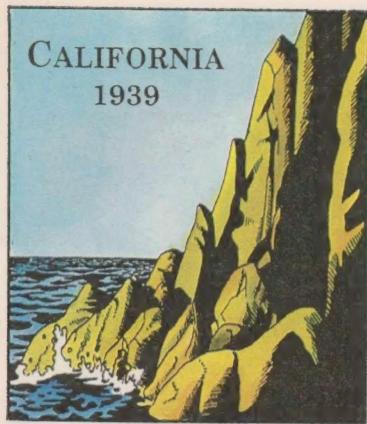
So just when you thought it was safe to read a comic book, you've fallen under the spell of the Full Moon and some magical and terrifying transformations are in store for you.

Enjoy!

**Stuart Gordon**

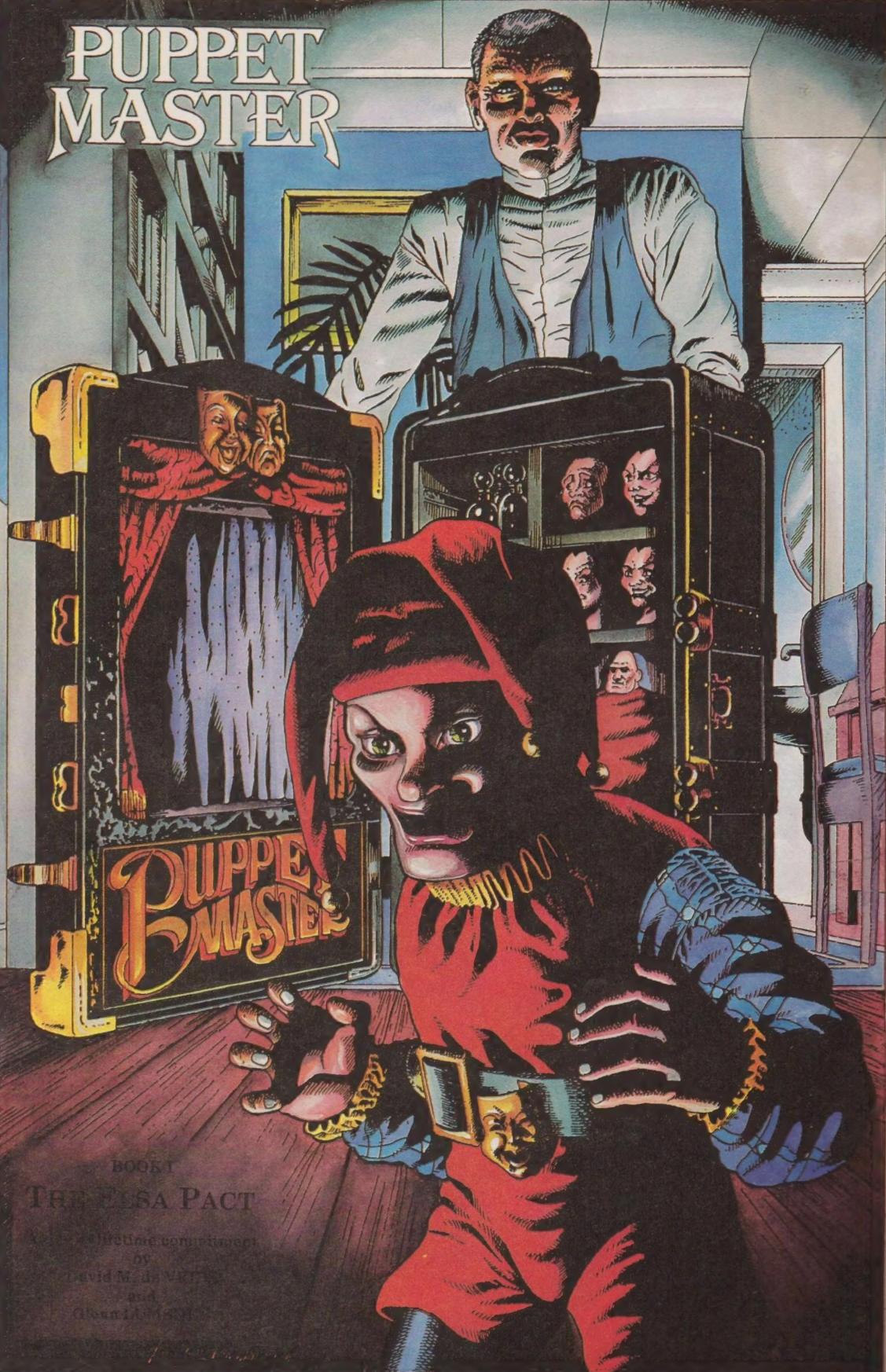
Stuart Gordon is the Director of "The Re-Animator," "From Beyond," and the upcoming "Robot Jox" and "The Pit And The Pendulum."

**PUPPET  
MASTER #1  
(of 4)**  
December  
1990.  
Published  
monthly by  
Eternity Comics,  
a division of  
Malibu  
Graphics, Inc.,  
1355  
Lawrence Drive  
#212,  
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Controller





# PUPPET MASTER



BOOK 1

## THE ELSA PACT

Illustrated by **John C. Wright**

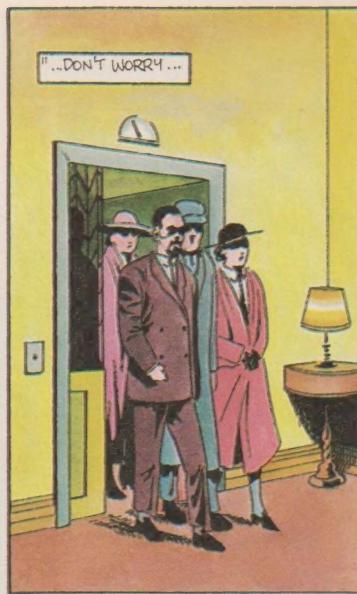
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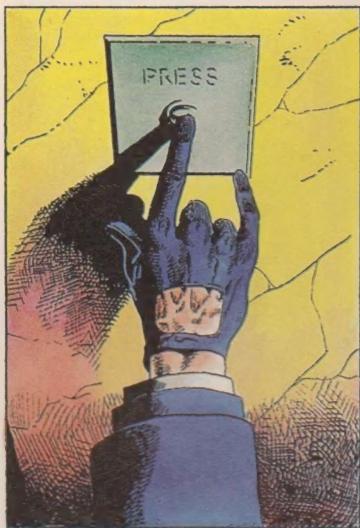
**David M. J. Wright**

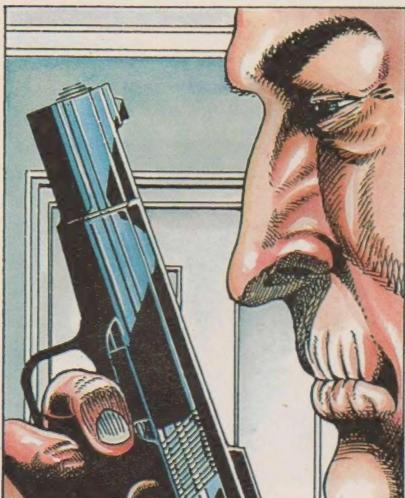
and

**Grant A. Wright**









BERLIN  
1938



They're back. No strings attached.



# PUPPET MASTER II

FULL MOON ENTERTAINMENT presents "PUPPET MASTER II" starring ELIZABETH MacLELLAN, COLLIN BERNSEN, GREGORY WEBB, CHARLIE SPRADLING, STEVE WELLES, JEFF WESTON, SAGE ALLEN and NITA TALBOT as "Camille".

Special Makeup Effects By DAVID BARTON'S MODUS EFX Associate Producer FRED KENNAMER Edited By BERT GLADSTEIN

Puppet Effects Created By DAVID ALLEN PRODUCTIONS Director of Photography THOMAS F. DENOVE Executive Producer CHARLES BAND

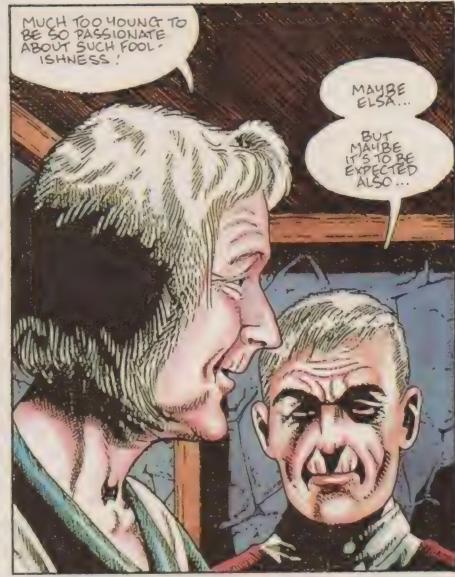
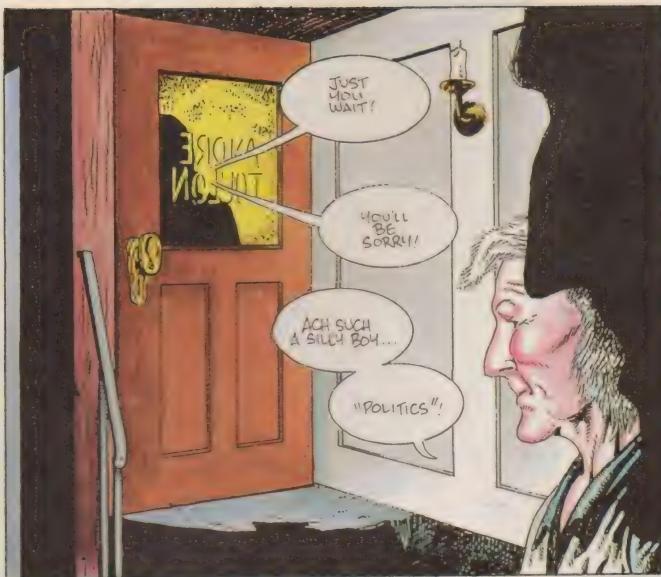
Based on an Original Idea By CHARLES BAND Written By DAVID PABIAN Co-Produced By JULIET AVOLA & KING WILDER

Produced By DAVID DeCOTEAU & JOHN SCHOUWEILER Directed By DAVID ALLEN

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Coming in February on Home Video

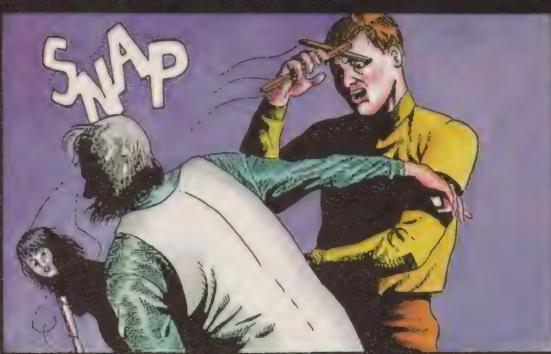






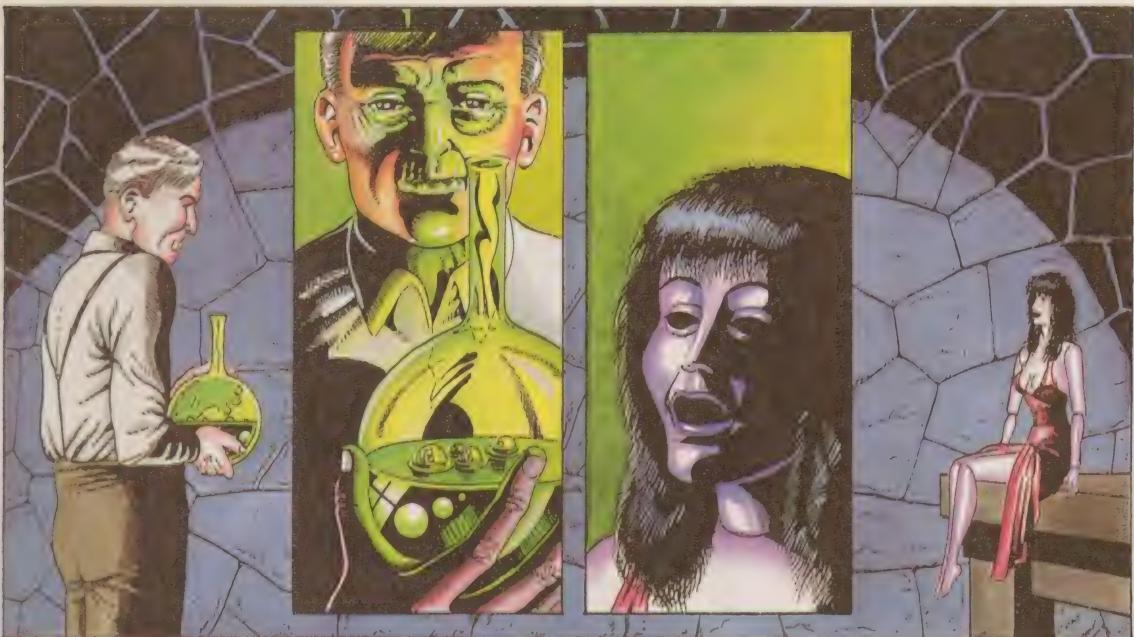






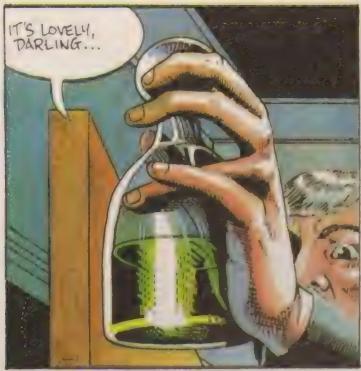
"...ANDRE..."

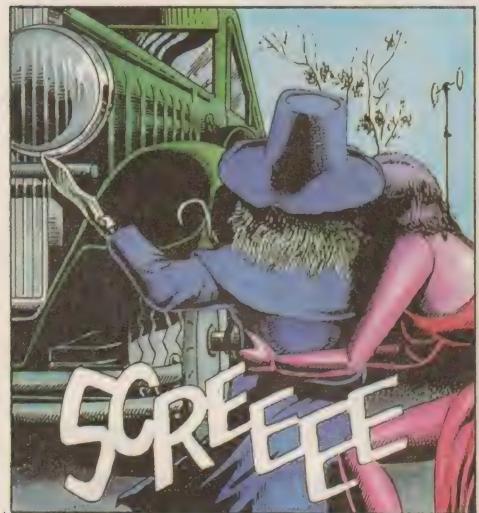
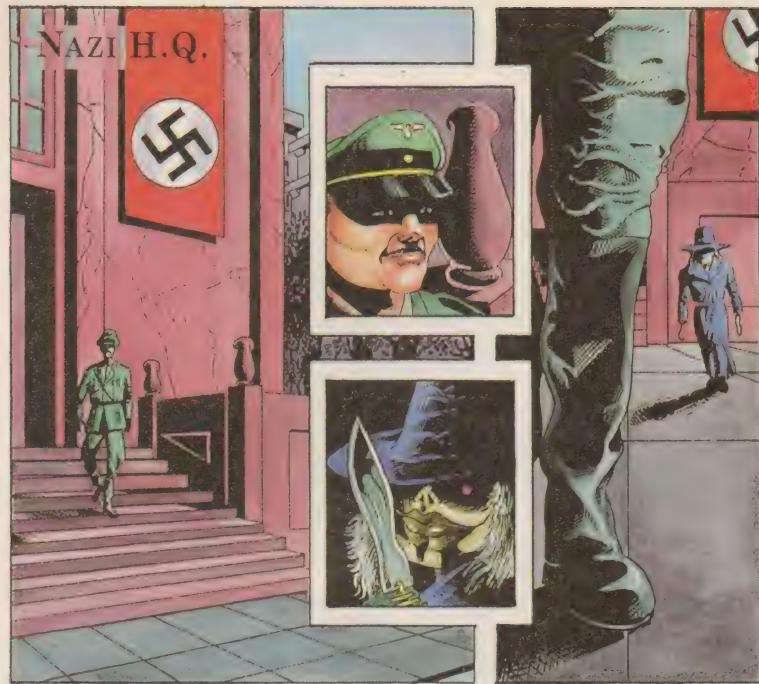




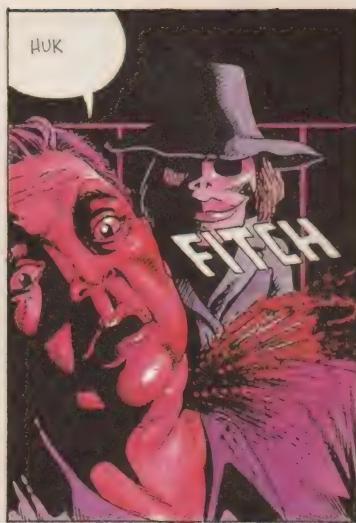






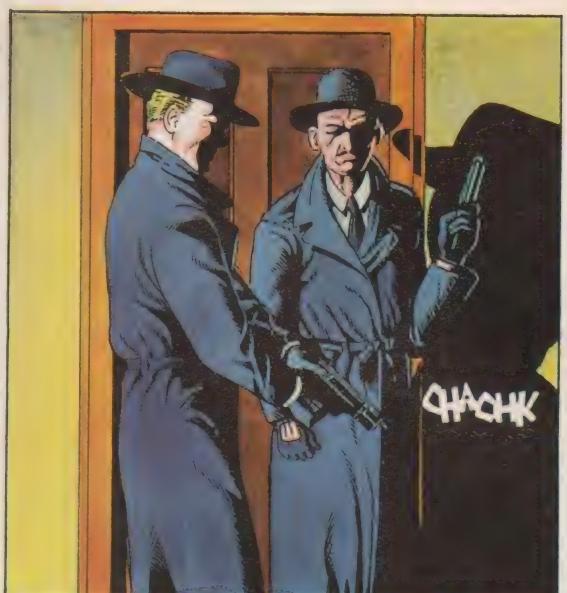




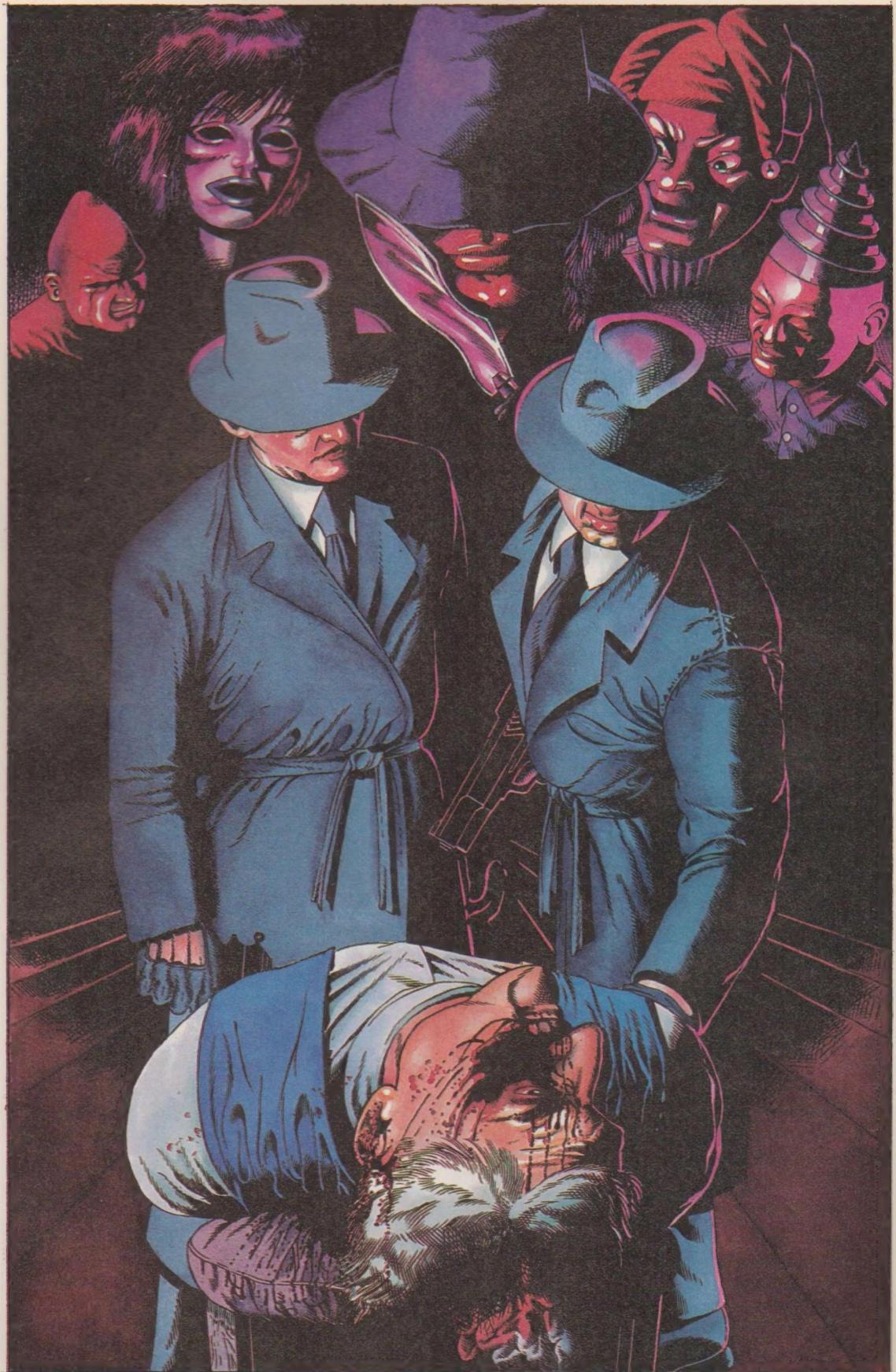












*Evil Comes In All Sizes.*  
With that tag line, Full Moon Entertainment launched what was to become their most successful film to date: *Puppet Master*.

The original *Puppet Master* film, released in the summer of 1989, stars Paul LeMat (*American Grafitti*, *Melvin & Howard*), William Hickey (*Prizzi's Honor*) and Barbara Crampton (*Re-Animator*, TV's *The Young & The Restless*). LeMat plays a gifted psychic who uncovers a puppeteer's deadly secret: an army of deadly puppets with no strings attached!

In September 1989, *Puppet Master* went to video and was certified a "platinum" video release, selling more than 50,000 copies. Most tapes in *Puppet Master's* class sell less than half that. So successful was the film's video release that a sequel—*Puppet Master II*—was immediately commissioned and will be released in early 1991.

In early 1990, Eternity Comics, and its parent corporation Malibu Graphics, Inc., reached an agreement with Full Moon Entertainment to produce a black and white comic book based on *Puppet Master*. Full Moon—whose movies are distributed by Paramount Pictures—was also responsible for the feature films *Ghoulies*, *Dungeone master*, *The Re-Animator*, and *From Beyond*, the latter two based on the works of H.P. Lovecraft.

The deal was set and production was ready to begin on the comic book. The only question now was to find a creative team willing to tackle the project.

Then David de Vries flew into town.

Australian writer/artist David de Vries had been

## Welcome To The Four-Color World Of Puppet Master

touring the U.S. for a couple of months and before flying back home, stopped briefly in Los Angeles to meet with the Malibu/Eternity crew. Earlier in the year, David had licensed Malibu *The Southern Squadron* for re-publication in the U.S. under its Aircel Comics imprint. Now that he could meet the staff face-to-face, David was actively looking to work on new projects. In the meeting, David sold us his "adults only" book, *Bodyguard* (featuring material that had originally appeared in *Australian Penthouse*) for the Aircel imprint and Eternity introduced David and his studio partner Glenn Lumsden to *Puppet Master*. David's only caveat was that he be allowed to create new adventures, to expand the themes expressed in the film—and not do a strict adaptation. All parties expressed joy and there was much handshaking and backpatting.

David went back to Australia to his wife and newborn, watched the movie, drafted an outline and he and Glenn started work. Then the fun began.

Full Moon was very pleased with the high quality of David and Glenn's work. So impressed that they wanted to use the book as a springboard for a series of comics related to their movies. Well, nobody had to

twist our collective arms.

Eternity had been looking for the right color project since the company began in 1986 and we already had a *Planet Of The Apes/Alien Nation* crossover book—*Ape Nation*—planned for February 1991. With *Puppet Master* #1, Eternity has jumped into the four-color world with both feet and couldn't be happier with the result.

In addition to furthering the link between motion pictures and comic books, *Puppet Master* represents a major step for both Full Moon Entertainment and Eternity Comics. With *Puppet Master*, Eternity Comics found its very first full color comic series—a quality product for a deserving audience. Full Moon is able to reach a larger audience for their films through the comic book direct-market. Fans of the original film can get an expanded version of the *Puppet Master* story with more detail and depth that can help them appreciate the work even more. The casual reader, having never seen the movie, gets a terrific story—a thrilling, edge-of-the-seat experience that stands on its own.

I'm very pleased with *Puppet Master*—it's a welcome addition to Eternity's already established line of comics and it's a terrific read. I should know. Through the various stages of production, I've read *Puppet Master* #1 at least six times. Each time, I find something new in either the story or the art.

If I weren't publishing the book, I'd buy it off the stands. Hell, I may do it anyway. I think that says it all.

Tom Mason  
Creative Director

